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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.
AMERICAN ART NEWS CO., INC.,
Publishers.
15-17 East 40th Street.
Tel. 7.80 Murray Hill.
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15-17 East 40th Street.
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15-17 East 40th Street.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.
We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.
Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

THE WIDENER TREASURES.
The clause in the will of Peter A. B. Widener, made public this week, which gives the entire control of the dead millionaire's art collections to his son, Mr. Joseph E. Widener, with power to dispose of them when and as he desires, and permission to so give them to a museum in Washington, Philadelphia or New York, was seized upon by the sensation mongers of some of the New York dailies, as the ground for a story, with headlines, that the collections would come to New York. One daily even went so far as to interview Director Robinson of the Metropolitan Museum on the subject, who graciously and tactfully remarked that "the museum would have room for and would welcome the collections."

To those who knew the late Mr.

Widener, and who also know his son, Mr. Joseph Widener, such speculations are absurd, and especially so at this juncture. As we said last week, Mr. Joseph Widener has, through long association with his father's collections, and a taste for art and art study, become one of the foremost and best equipped of American art collectors. He is not likely to make any speedy disposition of his collections in which he takes the greatest pride and to which he has, himself made, with his father's approval, perhaps their most famous additions of late years.

It is far more likely that the Widener collections will be greatly added to and with care and discrimination, to become sometime and in their present housing, a Wallace collection for Philadelphia, than that they will go into either a Philadelphia or New York museum, certainly not before the present Mr. Widener passes, in his turn.

HART DENIES PHILA. STORY.
The story published at length in the Phila. Ledger of Monday and republished in the New York dailies of Tuesday, to the effect that Mr. Chas. Henry Hart, the well-known authority on early American art, had fiercely criticised and denounced as spurious certain old and famous portraits owned in Phila. by the Historical and Philosophical Societies, the University of Pennsylvania and the Penna. Academy, is declared by Mr. Hart to be a curious tissue of falsehoods and without foundation in some cases.

We will hope next week to publish a true story of Mr. Hart's attitude towards the portraits in question, as well as others in the Quaker City.

Errors in Hawkins Letter.
Through the seemingly inevitable errors of the linotype, two regrettable mistakes occurred in the interesting and able letter of Gen. Rush Hawkins on "Our Monumental Monstrosities" in the last issue of the ART NEWS.

In the opening paragraph of Gen. Hawkins' deserved and clever criticism of the Pulitzer Fountain in the Plaza Square, the linotype made him say that "the combination of official art commissions and committees had reached their ultimate in the showing of a want of simple appreciation of the 'properties' involved, when the General wrote 'properties' not 'properties'."

In the same letter, the General, referring to the ignorance of art committees wrote "the misfortune of it all is," etc., and again the naughty linotype made him say in print "The misfortune of it all it."

It is to be hoped that the readers of Gen. Hawkins' interesting and instructive letter which should bear fruit, overlooked, or were not misled, by these obvious errors.

OLD MASTERS FROM RUSSIA.
M. Nicolas Pavlovitch Riabouchinsky, of Moscow, editor of a well-known Russian art magazine, who is in New York with his wife at the Knickerbocker Hotel, to buy munitions of war, has brought with him 30 pictures by old masters, which he purchased from the widow of Count Galimitcheff-Koutousoff, former secretary of the Dowager Czarina. He still has many pictures in Moscow, and in Paris, where he has a residence on the Champs Elysees. He recently gave an exhibition of Russian primitives.

The Galimitcheff-Koutousoff pictures were many of them long in the Count's family, while others were presented to him by the Dowager-Czarina. Notable among them is a panel with a Virgin and Child, attributed to Filippo Lippi. A similar subject left entirely unrestored is of the school of Leonardo, it being thought that the head of the Virgin may be by the master. By Lucas Cranach there is a portrait and a Virgin and Child signed and dated. A Holy Family is attributed to the Master of the Death of the Virgin. The Story of St. Catherine is told in a XV Century primitive, and a street brawl is pictured by Breughel the Elder. The interesting landscape of one work is attributed to Joost Monpere and the figures to Breughel. There is a large Bacchanalian scene in a landscape by Poussin. Most attractive is a Holy Family with St. John, attributed to Sodoma. A small grisaille portrait is attributed to Van Dyck. Other names of artists represented are Moroni, Potter and Solomon Ruysdael.

There are, besides, an enamel, a bronze door ornament attributed to Michel Angelo, and some early vestments.

CORRESPONDENCE

Memories of A Titian.

Editor AMERICAN ART NEWS:

Dear Sir:

In the autumn of 1907 I arrived at New York from England via Naples, where I had recently been the guest of Signor Pias, director of the Naples Museum, and his family. At Milan I had met the noted English Architect, Mr. George Archeson, the particular friend of the late Sir Frederick Leighton. This acquaintance proved most valuable to me as a letter from him to the Director of the Roman Forum, gave me daily the company of this distinguished authority on Roman art exhibitions.

The object of my visit to Italy, my home being England, was to verify the authenticity of a portrait of Titian, said to have been painted by the master, himself, but which was much criticized and doubted in England. Previous to the shipping of this picture from England (together with some fine old masters) to America, a visit one morning from the late Mr. Yerkes at my studio interrupted the "packer," and although I did not care to have my paintings "on view" at that late hour, Mr. Yerkes seeing my Titian, asked the price, and at once offered \$50,000. This offer I promptly refused, promising him, however, on my arrival in New York, to give him the first opportunity of purchase here.

Shortly after my arrival, Mr. Yerkes died and soon afterwards meeting Mr. Charles de Kay of the National Arts Club, he at once suggested an exhibition of Old Masters at the Club, which seemed quite attractive.

The comments of the press and public on my Titian, were most severe, many saying "the canvas is certainly from the studio of Titan, but not from the hand of the master." Finally the exhibition closing, I proceeded to have my picture packed for reshipment to England. During the interval which preceded its departure, I called upon the late Sir Purdon Clarke, then director of the Metropolitan Museum, as he had seen the painting in my studio in Kensington, and begged of him to place the matter before the directors with a view to "purchase," and after two meetings of the directors they offered to purchase the picture for \$30,000. This offer was refused.

Disconsolate, I returned to England with the picture, and suggested to its owner, a visit to the Borghese Gallery at Florence to obtain from the curator a verdict as to the authenticity of the canvas. To this he readily consented, and proceeding with a valuable letter of introduction from Signor Pias of the Naples Museum, I presented a fine photograph of the Titian portrait, for the inspection of this great authority on Italian paintings.

The dear old Signor was deeply moved at his first glance at the photograph and exclaimed, "where is this picture and who has it? It is the long lost Titian that has been missing many, many years. Most decidedly it is Titian! Titian," and crying out "Oh! We have at last found this wonderful picture," he continued, "tell me all about it, and who stole it." It was indeed most pathetic to see the emotion and deep feeling expressed over this canvas, severely criticized and now returned from America to be vouched for, by one of the greatest living "experts" on Titian.

After a visit through the gallery, devoted to the work of Titian, this authority offered me the proof of his opinion, written on the stamped paper of the Museum and upon his offering me the document, remarked, "See, I have placed the seal of the Government on it so you see with my full signature, it is absolutely authentic."

Returning to England with this valuable document, it is needless to say that the picture soon found a purchaser, and now hangs in one of the galleries of a great Scotch collector.

Annette Schenck.

N. Y., Nov. 15, 1915.

The above letter has pathetic interest in that, after it was put in type, Miss Schneck was stricken with a fatal illness and passed away after two days suffering. The composition of the letter was her last and loving labor, and she had looked forward to its publication with keen anticipation.—Ed.]

ART BOOKS RECEIVED.

The Barbizon Painters, by Arthur Hoeber (deceased). Frederick A. Stokes & Co., New York. Cloth, 12mo. \$1.75 net.

Modern Painting, Its Tendency and Meaning, by Willard Huntington Wright. John Lane Co., New York and London. \$2.50 net.

OBITUARY.

Annette Schenck.

Miss Annette Schenck died, after a brief illness, in this city on Saturday last, aged 72. The passing of this brave and cultured woman received scant notice in the dailies, and yet her career was most interesting. Born in New York, a member of the old New York family of the name, the daughter of the late Courtney and Eliza Schenck, and a relative of former Bishop Courtney of Nova Scotia, who, now a rector in this city, officiated at her funeral Monday—Miss Schenck, always of an independent character, went when a girl to Europe to study art. She resided many years in London where she became well known to the dealers and collectors. Possessed of only a small income, in middle life she took up the dealing in art works, and with her knowledge and taste secured many a prize which she placed in galleries or private residences here and abroad.

She was a real art lover and had a good eye for pictures. The last letter she wrote and which was in type when she died, her memories of a Titian she found and brought to New York, is published elsewhere in this issue of the ART NEWS.

Miss Schenck figured largely in the first exhibition of the statue of Aphrodite, better known as "The Bathing Venus," which was imported by the late F. J. Linton some ten years ago, and after disappearance was recently purchased by Mr. John D. Rockefeller for his country place at Pocantico Hills, and Miss Schenck told the history of the statue in the ART NEWS of Oct. 23 last.

During the last few years Miss Schenck had lived in New York, bravely struggling against adversity in her old age, and her always cheerful mien and kindly disposition made her a welcome visitor to the ART NEWS and other offices. Her funeral took place on Monday afternoon and she was laid to rest in the old Marble cemetery where her family has a plot, at Second Ave. and 10 St. She is survived by a sister.

William Walton.

The mystery of the disappearance from his long time home, 360 West 22 St., where he had lived almost as a recluse in a small room, of William Walton, the well-known artist and art writer, was sadly solved on Tuesday last through the identification at the Flatbush Morgue of a body, found some days ago in Sheepshead Bay, as that of the aged man.

This sad ending of the life of a man, who, although of a peculiar and solitary temperament, had unusual ability and qualities that endeared him to his friends, chief of whom was Carroll Beckwith, his fellow student under Carolus Duran in Paris, cast a gloom over the Century and National Arts Club, which were his favorite haunts.

The artist was born in Phila. in 1843, studied at the Pa. Academy and National Academy schools here, and in Paris. He was a figure and landscape painter, but was better known through his art writing. For many years he had been a frequent and interesting contributor to the department known as "The Field of Art," in Scribner's.

Henry P. Kirby.

Henry P. Kirby, the architect who designed the Stock Exchange, died at his home in this city recently, in his 62d year. He was a pupil of the Paris Ecole des Beaux Arts and a member of the firm of Henry P. Kirby and John J. Pettit of 103 Park Ave. He was associated with the late George B. Post for 25 years and designed among other buildings those of the American Bank Note Company and of Doubleday, Page & Co. at Garden City, as well as the Cornelius Vanderbilt house at 57 St. and 5 Ave. He had a studio home at Capri, where he usually passed several months each year. He was born at Seneca Falls, N. Y., and married Miss Adelia Browne.

Arthur Jeffrey Parsons.

Arthur Jeffrey Parsons, Chief of the Division of Prints of the Congressional Library, died a few days ago, at Dublin, N. H. He assumed charge of the print division in 1897, when it was established in the new building. Mr. Parsons was a director of the Corcoran Gallery, a member of the Executive Council of the Washington Society of Fine Arts, and for some years a director and treasurer of the American Federation of Arts. He was a member of the Metropolitan Club.

Eugene Bonneton.

Eugene Bonneton, a painter of scenes of old Paris has been killed in action in the Argonne by asphyxiating gas. He was a sergeant of Territorials and is represented at the Pan-Pacific Exposition by "Port St. Nicholas."